

NEW YORK THEATERS

New York, Dec. 16.—The changes of bill at the theaters Monday night include "Madame X" at the Globe, with Bernhard in the title role; "As You Like It," with E. H. Sothern as Orlando and Julia Marlowe as Rosalind, at the Broadway, and William Gillette in "The Private Secretary" at the Empire.

Mr. Sothern and Miss Marlowe have placed the American public under obligations to them for their efforts to present Shakespearean drama in an artistic and worthy setting. Their revival of "Macbeth" is the most ambitious production seen here since Henry Irving's, and is a series of beautiful stage pictures. "As You Like It," the bill Monday night, attracted an overwrought audience that seemed greatly pleased with the Rosalind of Miss Marlowe, whose impersonation of the part has widened until now it is picturesque, graceful, and satisfying. Mr. Sothern's Jacques is equally good, and one of his best roles. Later in the week "Romeo and Juliet" and "Hamlet" will be given.

The appearance of Sarah Bernhardt as Mme. X was an interesting event and served to pack the Globe Theater from top to bottom. Her embodiment of this character shows that she is the greatest actress living and there is no one in sight capable of filling her place when she passes to the unknown. New York has seen others in the role, but none of them can compare with Mme. Bernhardt in artistic finish.

The production of Maeterlinck's "Mary Magdalene" at the New Theater is a feather in the cap of Liebler & Co., who are without doubt the foremost theatrical producers in the country. Maeterlinck's remarkable drama, founded on two incidents in Heyse's dramatic treatment of the same story, in which Mrs. Piske appeared three or four years ago, Maeterlinck's version is more condensed and more dramatic. Olga Nethersole in the role of the Magdalene acts with wonderful power. The stage pictures of the production are extremely effective, and enhanced by music of a high order.

New Yorkers have had their first look at Albert Chevalier in his capacity of star in "Daddy Dufard," and the verdict is most favorable. Chevalier has appeared in drama in England, but never before in this country. His play is excellent entertainment. His play is excellent entertainment.

This is May Irwin's last week at Wallack's Theater, where the final performance for the present of "Getting a Polish" will be given Saturday night. Liebler & Co.'s contract with the management of Wallack's brings "Pomander's Walk" into that theater next Monday. "The Fourth Estate," which had a successful run at this house last season, is being presented at the West End Theater to fine audiences. This play shows in a realistic manner how things are done in the editorial and composing rooms of a daily newspaper.

William A. Brady sends me word that Aristophanes' "Frogs" is to be revived by him in the spring during the Chicago engagement of the company appearing in Margaret Mayo's "Baby Mine." Mr. Brady adds that he is actuated in this by a desire to present a phase of Greek literature, long neglected. According to present plans, the revival will be made under the auspices of a western university. Later Mr. Brady is to give a special performance of Nicholas Udall's "Ralph Roister Doister."

The following continued attractions are doing good business: Olga Nethersole at the New Theater, William Gillette at the Empire, Blanche Bates at the Hudson, "The Importance of Being Earnest" at the Lyceum, "The Comedians" at the Criterion, "Madame Sherry" at the New Amsterdam, "Nautch Mary" at the New York, "Get-Rich-Quick Wallingford" at the Gaiety, "The Country Boy" at the Liberty, "The Nest Egg" at the Bijou, Mme. Bernhardt at the Globe, Sothern and Marlowe at the Broadway, Lulu Glaser at the Herald Square, Chevalier at the Hackett, William Collier at the Comedy, "Baby Mine" at Daly's, "Mme. Troubadour" at the Nazimova, Sam Brumback at the Casino, May Irwin at Wallack's, "The Concert" at the Belasco, "Rebecca of Sunnybrook Farm" at the Republic, and "The Blue Bird" at the Majestic.

This is the farewell week of "The Speckled Band" at the Gaiety Theater, where business has been disappointing. Next Tuesday Annie Russell comes to this house in "The Impostor." It is hoped that her play will be a success.

Here is some gossip of Theater Alley: Richard Walton Tully, who with David Belasco, wrote "The Rose of the Rancho," has completed a stage version of Robert W. Chambers' novel, "The Firing Line." Fisk O'Hara is at the Grand Opera House in the borough of Brooklyn, where he is appearing in "Wearing of the Green" to large audiences. As usual, he will lay off during the week before Christmas. Monday night, in Philadelphia, Mr. Patrick Campbell began his tour in "The Foolish Virgin." Adelaide Nowak was the virgin. The cast also included Robert Drouet and John Flood. Mrs. Campbell moved to the Knickerbocker Theater next Monday. The City Theater, which cost its owners more than one million dollars, is now a vaudeville house at popular prices. It has been a losing venture from the time of its opening last spring. From all accounts, Ralph Stuart, who heads the cast of "Get-Rich-Quick Wallingford," now playing in Chicago, has scored a hit as Wallingford. Aphie James (Mrs. Louis James) will probably be seen in an important role in a new play which Liebler

CREAM, MILK, AND TYPHOID

Many epidemics of typhoid have been traced to raw milk. (Kober.)

In the typhoid epidemic of Casel in 1909 (over 300 cases within 10 days) only those who drank raw milk contracted the disease. (Hessmann.)

In hospitals where a change was made from raw to properly pasteurized milk typhoid conditions immediately improved and the mortality rate decreased. (Gidzell.)

Typhoid is less frequent in countries where little raw milk is used. (Berliner.)

It has been found that among patrons of dairies supplying properly pasteurized milk and cream there occur but very few cases of typhoid. (Rosenau.)

Disease germs rise with or cling to the cream, which contains at least twelve times as many bacteria per volume of the whole milk from which it was separated. (Schroeder.)

Milk trusts and others have spread the reports that pasteurizing was harmful. Able sanitarians have often improved milk. Children and persons in a random condition should not drink raw milk and cream; it is rarely safe to do so.

Properly pasteurizing means heating to 140 degrees Fahrenheit for twenty minutes. Home pasteurizing is just as efficient. Commercial pasteurizing is unreliable.

MORAL: Either buy only properly pasteurized milk and cream, or

HOME PASTEURIZE IT by bringing it to near boiling, then cool and keep cold and covered until used.

Society for Prevention of Sickness
E. BERLINER, Secretary.

MILLER'S FIRST NIGHT.

Describes His Feeling When He Put Play Out in London.

It is a unique experience for a famous star to face a theater crowded with people to whom he is absolutely unknown and who are likely to judge his ability as an actor by a play which they may or may not like. Henry Miller, who will face a Washington audience to-morrow night in the first performance of a new play, which he has been rehearsing here all week, had such an experience a year ago when he took "The Great Divide" to London for its English premiere. He gives an exceedingly interesting account of that first night.

"I had been warned," Mr. Miller said, "to have an eye for trouble. Several presumably competent authorities told me that the audience would not like my play, and that if they did not like it they would express their feelings by a storm of 'boos' which would effectively interrupt the performance. On the day preceding the opening a very dear friend of mine, who was returning to America next day, bade me farewell in a most mournful manner. 'I do hope they will like the play,' she said, and her manner indicated very clearly how confident she felt that they would not."

"Under the circumstances, it is not surprising that I went on the stage that night looking for trouble. I had my jaws set, and was mentally, almost physically, braced to meet the expected atmosphere of hostility. Before I spoke my first line I took a careful look at the people out in front and I am sure that I was scowling."

"And then I received the biggest surprise of my life. The people out in front showed smiling faces and an interested manner. Every point in the play was received with a ripple of approval or understanding that one notices in a Washington audience, for example. From the first moment I realized that they liked the play and the company, and indeed, the applause during the first two acts amounted to an ovation."

"You would think naturally that this friendly attitude reassured me and put me at my ease. It had almost an opposite effect. I had come to believe the stories about the barbarity of London first-nighters and was so thoroughly prepared for trouble that the reaction upset me completely. My nerve centers gave out, and I was unable to deliver my lines after my appearance on the stage than during any other period in my life. Positively, it was quite as much as I could do to go through the play as usual, and I am certain that I would have given a much better performance if the audience had proved hostile, instead of showing itself as friendly and cordial as though it were made up of personal acquaintances from the United States."

The ordeal undoubtedly proved more trying for Mr. Miller than night that it would have been for almost any other American star. He was born in London, and his appearance in the English premiere of "The Great Divide" was his first return to his native city.

"Judith Zaraine."

Liebler & Company have decided to make a Christmas week production of the long-deferred "Judith Zaraine." The premiere of this drama by C. M. S. McLellan has been delayed from time to time because the firm could not get two players—a man and a woman—of sufficient ability to carry the principal parts. At one time, the actor considered by the managers the man for the part would be found; but the ideal actress would be otherwise engaged; and vice versa. Some time ago Miss Lena Ashwell, the English emotional actress, was put under contract by Liebler & Company to play the part of Judith, the date of the production being contingent upon the finding of the suitable male star. The managers have now decided to make the production with Wilton Lackaye and Miss Ashwell as co-stars. Mr. Lackaye being their idea of the man most closely realizing the author's conception. A starring tour in "The Battle" has prevented the consummation of this plan until now.

Sam Bernard Coming.

Sam Bernard's run at the Casino Theater, New York, where he has been playing since the beginning of the present season in "He Came from Milwaukee," will soon be terminated. After several weeks around New York, Mr. Bernard will come direct to the Belasco Theater, this city, his engagement being scheduled here for the latter part of February. The company will include Nella Berenguer, Winona Wingard, Louis Harrison, Adele Rowland, Alice Gordon, Martin Brown, and George Anderson.

"The people are simple agricultural folk eking out a difficult existence from the crops they raise on the rocky soil, and were it not for an excellent college and high school, where pupils from all over Italy are educated, the republic would have been bankrupt long ago. Even as it is, they have had such a hard time that they have recently, with the permission of the Italian government, instituted a lottery, which is expected to put about \$3,000,000 into the treasury."

"The republic, which has always been an independent state, was officially allowed to continue its independent existence at the time that the states of Italy combined to form the Italian monarchy, and it has gone un molested ever since."

"But although there is no desire to absorb it into the Italian government, and although it would be powerless to protest if there were such a desire, it maintains a regular standing army of 300 men, with a reserve list of 700 more, and these soldiers constitute quite a feature of the government."

"While this government and its management are matters of ignorance to Americans at large, these latter will be surprised that American government methods have been held up as a warning in the administration of San Marino affairs."

No Understudy for Her. Miss Lulu Glaser, who will be seen here in "The Girl and the Kaiser," is the only musical comedy star who will not have an understudy. Miss Glaser declares that they are buggers.

"I would as much think," she says, "of opening the window on a cold, wintry day, and inviting pneumonia to step into my room. I always believe in preparing for emergencies, but the presence of an understudy is extremely irritating to me. I seldom, if ever, lose a performance (business of knocking wood), but should I be so unfortunate, I presume, of course, that the whole company would lay off and the theater would be dark for a night, because I cannot imagine myself being ill longer than a day. Therefore, why have an understudy merely to remind you that after all, you are only human and the next minute you may be incapacitated?"

"Years ago, before I became a star, I was in a company with a woman who occupied the 'featured' position. She had a wonderful voice and her part made every demand upon it. She had an understudy, of course, a chorus girl. When the principal was singing the understudy used to hang in the wings like grim death, with set features and a look that as much as to say, 'I will have the chance yet.' No, sir; no understudies for me."

Elsie Ferguson in "Dolly Madison." Charles F. Nirdlinger, who made such a splendid version of "The World and His Wife," has written a play called "Dolly Madison," which will bring Elsie Ferguson back to the stage.

The author has taken the historical facts and woven them into an interesting play centering around the administration of Thomas Jefferson. The scenes are laid in Philadelphia and Washington.

IN A NEW MUSICAL PLAY.

FRANCES REEVE, in "Marriage à la Carte," at the Belasco, December 25.

Miss Frances Reeve has arrived from London to play the part of Iscusi in "Marriage à la Carte," the new musical comedy by C. M. S. McLellan and Ivan Caryll, which will be given a Christmas week production by Liebler & Co. Miss Reeve has been with "The Merry Widow" and "The Waltz Dream" and for two seasons in "Our Miss Gibbs."

She is of the brunette type, with more black hair than the pictured ladies in the street car signs, equally black eyes, and proportions of the sort the late Misses Juno is credited with having possessed. She says she likes the United States very much and that it is "quite all right," and that as soon as she has learned to pronounce the name of her part she will have little left to ask in this new country.

Mr. McLellan, the author, told her the part was "Escoffier." George B. McLellan, brother and manager, asked Miss Reeve if she was up in the role of "Escoffier," and Hugh Ford, general stage manager for Liebler & Co., prefaces his instructions to the young lady with a "Now, Miss Iscusi, if you are ready—"

Testimonial to Marcus Mayer. After having held the record as the most successful promoter of benefits for others for many years, Marcus R. Mayer, the veteran impresario and manager, who is one of the most popular and widely known theatrical men in the United States and Europe, is to be the beneficiary of a testimonial himself. For several seasons Mr. Mayer has retired from active managerial work, and his health has been failing. His friends feel that this is a fitting time to show their appreciation of his lifelong efforts to advance the cause of opera and drama in this country, and without his knowledge they quietly got together and decided on their plans. The committee in charge is composed of the most prominent managers in the country, and among the members are Charles Frohman, Lee Shubert, Joseph Brooks, George M. Cohan, Hollis E. Cooley, Charles B. Dillingham, Henry W. Savage, David Belasco, George W. Tyler, A. L. Erlanger, John Drew, A. W. Dillingham, Joseph Grismer, Al Hayman, William Harris, William A. Brady, Henry B. Harris, Fred C. Whitney, Sam H. Harris, Marc Klay, Augustus Thomas, Frederick Thompson, Oscar Hammerstein, George W. Lederer, and Daniel Frohman, chairman. Friday, January 13, is the date selected for the event, and the New Amsterdam Theater, New York City, the place. Already many of the principal stars of the stage have volunteered their services. The first offer came from Mme. Sara Bernhardt, who was advised by cable that her old manager and friend was to be honored with a testimonial, and promptly cabled back, offering her services. A. L. Erlanger will act as general manager of the event, and Henry W. Savage will perform the duties of treasurer. David Belasco will be the stage director.

Brady Gets Verdict for \$5,000. A verdict of \$5,000 and costs was awarded to William A. Brady in the Supreme Court last Friday in his action against the New York Taxicab Company.

NOTES OF THE STAGE.

"The Spendthrift" and "The Traveling Salesman" are among the attractions that will appear here during January.

"Kathleen Mavourneen," with Edna May Spooner in the title role, will be shown this week at the Orpheum Theater, in Jersey City.

One of the biggest musical and terpsichorean events of the season is announced for New Year's week at the Columbia Theater, where Ruth St. Denis and the Russian Balalaika Orchestra is booked.

Oscar Hammerstein sailed for Europe last Wednesday to look after his London playhouse. After consulting with the architect about the plans he will return to New York.

A new melodrama, "Caught in Mid-ocean," is about to start its tour.

An entire Wagnerian programme has been arranged for Mme. Gadsby on the occasion of her forthcoming appearance in this city as the soloist with the New York Philharmonic Orchestra.

We may have a Passion Play after all, and William A. Brady will do it. Just when is a matter of conjecture.

One of the companies using "The City" has been playing the Reis circuit in Pennsylvania to surprisingly large business. An Robertson, in "The Fading of the Third Floor Back," has been over the same circuit with heavy advance sales.

Among the recent bookings at the Columbia is Greater's Band for several concerts during January.

The Texas circuit cannot complain for either a lack of or the quality of its visiting companies. Those traveling over the Reis circuit include "The Goddess of Liberty," Viola Allen, James T. Powers, and the Beattie Abbott Grand Opera Company.

Announcement was made on Saturday night that Charles Frohman and William Gillette would be interested in a new repertoire theater a year hence. Mr. Frohman has planned for such a building for some time. The idea is to establish a permanent stock company with a visit from the various stars, something on the lines in vogue years ago.

"The Power of the Press" is the present bill at the Academy of Music, with Priscilla Knowles in the leading part.

Chicago is to have another Columbia Theater in honor of the old Columbia, which was burned out years ago. The new house will be located in Clark street.

H. S. Sheldon, author of "The Havoc," will have two plays produced in two days this week. Henry Miller will present "The Havoc" to-morrow night in Washington, and the Players' Club of Chicago will give the premiere of Mr. Sheldon's one-act play, "The Pledge," on Tuesday evening in that city. The author of these new productions has twenty-eight plays running at present in the vaudeville houses.

Henry Miller spent last week in Washington rehearsing "The Havoc" for his premiere here to-morrow night. He has put his company through three rehearsals a day, and will give two full-dress rehearsals at the Columbia Theater to-night and to-morrow afternoon.

The author of "The Havoc," Mr. H. S. Sheldon, like Charles Rann Kennedy, author of "The Servant in the House," acquired his knowledge of playwriting through work as an actor. Sheldon was a member of Mrs. Leslie Carter's company in "Adria," played in "Ben Hur" five years ago, and followed Edmund Breeze in the role of Prince Phalt in "The Shepherd King," with Wright Lorrimer.

That many dramatic actors are now being enrolled in musical comedy may be judged from the fact that out of fifteen principals in the Lulu Glaser production, "The Girl and the Kaiser," five are from the legitimate ranks. Among them are Julius McVicker, formerly a Shakespearean actor, and William Bonelli, who will be recalled as the original "American Gentlemen" in the play of the same name.

Margaret Anglin will reach New York this week to confer with Liebler & Co. for now that she has recovered her voice she is anxious to resume her tour. She will, of course, appear in a new play.



ONLY A FEW LEFT

STORE OF FAMOUS POEMS

No. 7.

"BEAUTIFUL SNOW."

JOHN W. WATSON,

Oh! the snow, the beautiful snow,
Filling the sky and the earth below;
Over the housetops, over the street,
Over the heads of the people you meet,
Dancing, flitting, skimming along,
Beautiful snow, it can do nothing wrong;
Clinging to lips in a folksome freak;
Beautiful snow, from the heavens above,
Pure as an angel, and fickle as love.

Oh! the snow, the beautiful snow,
How the flakes gather and laugh as they go
Whirling about in their maddest fun,
It plays in its glee with every one—
Chasing, laughing, hurrying by—
It lights up the face and it sparkles the eye,
And even the dogs, with a bark and a bound,
Snap at the crystals that eddy around—
The town is alive and its heart in a glow
To welcome the coming of the beautiful snow.

How the wild crowd goes swaying along,
Helling each other with humor and song;
How the sleds glide like meteors flash by,
Bright for a moment, then lost to the eye!
Ringing, swinging, dashing they go
Over the crust of the beautiful snow—
Snow so pure when it falls from the sky,
To be trampled in mud by the crowd rushing by—
To be trampled and tracked by the thousands of feet,
Till it blends with the filth in the horrible street.

Once I was pure as the snow—but I fell,
Fell like the snowflakes, from heaven to hell;
Fell, to be trampled as the filth of the street;
Fell, to be scoffed, to be spit on, and beat.
Pleading, cursing, dreading to die,
Selling my soul to whoever would buy;
Death in shame for a morsel of bread,
Hating the living and fearing the dead,
Merciful God! have I fallen so low?
And yet I was once like this beautiful snow!

Once I was fair as the beautiful snow,
With an eye like its crystal, a heart like its glow;
Once I was loved for my innocent grace;
Plattered and sought for the charm of my face;
Father, mother, sister and all,
God, and myself, I have lost by my fall;
The veriest wretch that goes shivering by,
Will make a wide sweep lest I wander too high;
To be loved in the joy of the snow coming down,
To lie and to die in my terrible woe.

How strange it should be that this beautiful snow
Should fall on a sinner with nowhere to go!
How strange it would be, when the night comes again,
To find the snow and the ice struck my desperate brain!
Fainting, freezing, dying alone,
Too wicked for prayer, too weak for a moan,
To be heard in the crash of the crazy town,
To be mad in the joy of the snow coming down,
To lie and to die in my terrible woe,
With a bed and a shroud of the beautiful snow.

Some years ago The London Spectator, a most worthy and very high authority, printed the above verses and pronounced it the finest poem ever written in America. The contention as to its authorship is one of much interest, and may be said to be centered in two persons, James W. Watson and Dora Shaw, with preference for the former, chiefly in the fact that Watson has written a great many other excellent poems, and Dora Shaw has claimed the authorship to no other. In all the collections of popular poems "The Beautiful Snow" is either printed anonymously or is credited to Watson.

The first appearance of the poem in a collection was under the title "Beautiful Snow and Other Poems," by J. W. Watson, published by T. R. Peterson & Brothers, 35 Chestnut street, Philadelphia, in 1889. "Beautiful Snow," finally illustrated, is the first poem in the volume, which contains twenty-five others, including "The Dying Soldier," "Ring Down the Drop—I Cannot Play," "The Old, Old Pauper in the Town," and "I Would that She Were Dead," all of which have been more or less popular, but none of them to the extent of "Beautiful Snow."

A writer in a daily newspaper, under the signature of "Camille," recently said: "From voluminous and cumulative data for many years the writer states his belief that Dora Shaw, and not James W. Watson, was the real author of 'Beautiful Snow.' It would seem to be the plaintive wail of one, born of her own experience, and this commencing during the period of 1850 and 1860, becoming cumulative in her death, in the early days of the war, at Cincinnati, Ohio, a pauper in an almshouse."

"She was born and grew into womanhood in the Wabash Valley, Indiana, and married in 1850 F. S. Le Baum, of St. Louis, Mo. She was divorced by him because of her entering upon a stage career under the management of David Bar, of Cincinnati, Ohio, in 1859. 'Beautiful Snow' was written in the County's poet-painter-artist, learning of her death at the Cincinnati almshouse, interested himself and another Read, a publisher, in the matter, and one or both followed her remains to the cemetery. Among her effects in manuscript, said to have been in her own hand-writing, this poem of 'Beautiful Snow' was found. Evidence that she had the education and talent to have written such a poem, born of her own sad experience, is ample to justify the belief that she was the author of 'Beautiful Snow.'"

The story in brief, as related of Dora Shaw, is as follows: The early part of the war, one dark Saturday night, in the dead of winter there died in the Commercial Hospital, of Cincinnati, a young woman over whose head only two and twenty summers had passed.

She had once been possessed of an enviable share of beauty, and had been, as she herself says, "flattered and sought for the charms of her face." But, alas, upon her fair brow was written that terrible word—"disipation." Once the pride of respectable parents, her first wrong step was the small beginning of "the same old story over again," which has been the only life history of thousands.

Highly educated and with accomplished manners, she might have shown in the best society. But the evil hour that had proved her ruin was the door from childhood, and having spent a young life in disgrace and shame, the poor, friendless one died the melancholy death of a broken-hearted outcast.

Among her personal effects was found the manuscript of "The Beautiful Snow," which was immediately carried to Enos B. Read, a gentleman of culture and literary tastes, who was at that time editor of the National Union.

In the columns of that paper, on the morning of the day following the death of the young woman, the poem appeared. It was immediately carried to Enos B. Read, a gentleman of culture and literary tastes, who was at that time editor of the National Union.

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